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can save the travellers. Their desperation is admirably expressed; the whole picture is full of action. It must be said, though, that the snow is painty and the drawing of the off horse is not above criticism. "An Idyll," by Ellen K. Baker, has nothing idyllic about it; it is feebly drawn and chalky in color. Caliga's "Fleur de Lys" is a graceful woman agreeably posed in softly diffused light. Frank M. Gregory's "First Snow Storm of the Season" is conspicuously lacking in atmospheric feeling, but is interesting as a faithful representation of a well-known corner of Broadway, near Fifth Avenue. One of the most popular pictures in the exhibition is T. G. Brown's "Four of a Kind," a group of dilapidated-looking old nondescripts in animated discussion. They seem too disreputable for farmers, and too good for "tramps." Mr. Brown, like Mr. William Hart at the Academy, tries his hand at a female figure in demit-toilette, and, it must be said, with a very different result. "Day Dreams," the title of his picture, is a charming study of a young woman lost in reverie. Another Academician, too, Edward Moran, makes an essay in a new field—children playing in an orchard. Any change with which Mr. Kirkpatrick would favor the public would be a relief. "The Antiquaries" gives us the same old story of absurdly drawn men in last century costume, examining works of art recklessly strewn about the floor of a capacious apartment. The room is, in part, a copy of a parlor in Mr. William H. Vanderbilt's Fifth Avenue mansion, including the frieze painted by Galland. Burr H. Nicholl's Venetian scene is excellent in color and light. "The Mandolinist," by Leon Moran, is a charmingly painted little figure, graceful in line and exquisite in color. Alfred Fredericks, in his "Guinevere" standing by the castle to watch the coming of Arthur, shows decided advance in technique. J. Wells Champney's "Sweet Girl Graduates" are pleasing types of refined American maidenhood. H. Winthrop Peirce's little girls at "Matins" are well grouped, and if not so well painted as those in "The Knitting Lesson," by Constant Mayer, are more interesting. We could wish that the nude little unfortunate Mr. De Camps calls "John the Baptist" would dress himself and get a "square meal." Why should he pose as a saint when we know that he is simply earning his fifty cents an hour, like many other hungry little boys at the Beaux Arts or "Julien's"? "The First Trousers," by Frank C. Penfold, is an amusing bit of genre: the happy possessor stands upon a bench and gives a

sort of private view to a small but critical company of the neighboring youth. Walter Satterlee's well-conceived

idyll, "Good-By, Summer," is the same composition as his etching with that title, noticed before. The "Dress

Rehearsal," by Charles X. Harris, shows an humble interior with a wretched monkey on a street organ, the handle of which an Italian woman is turning vigorously, while her male companion pulls the strings attached to his simian colleague, who is grinning horribly. The figures are flatly painted and the room is entirely without atmosphere. We have only space to name "The Miller's Daughter," by Percy Moran, "A Country Railroad Station," by Francis Miller, "One Day in June" and "The Morning Call," by W. T. Smedley, "Below Stairs," by Frederick Yuengling, and "A Merry Tune with a Sad Heart," by G. W. Brenneman.

The one portrait in the exhibition is sent by J. Alden Weir—the pale, sensitive face of a lady in black, in profile, relieved against a gray green background of old tapestry. There are no flower pieces. This can hardly be accidental. We trust the hanging committee has not been so unwise as to snub the flower painters, as the hanging committee at the Academy recently did. Sarah P. B. Dodson sends a cleverly composed design for a frieze, which is almost lost over the door by the staircase.

In sculpture there is no attempt at a display. "A Pantheistic Study," by J. S. Hartley, is a delightful conceit, showing a nude child dancing a rabbit on his knees, with a frog and a tortoise looking on. Rupert Schmidt sends a portrait bust and a trumpery bit of mock sentiment called "A Birthday Anniversary." This is all.

It will be the fault of the managers of the exhibition if next year our sculptors are not worthily represented in the galleries. Why not offer a prize for the best work? Prove to the sculptors that interest is felt in their art, and that their best efforts are deemed worthy of a higher use than as furniture or decoration, and we venture to say that they will not fail to do their share toward making the next Prize Fund exhibition a success.

SCENE-PAINTING FOR AMATEURS.

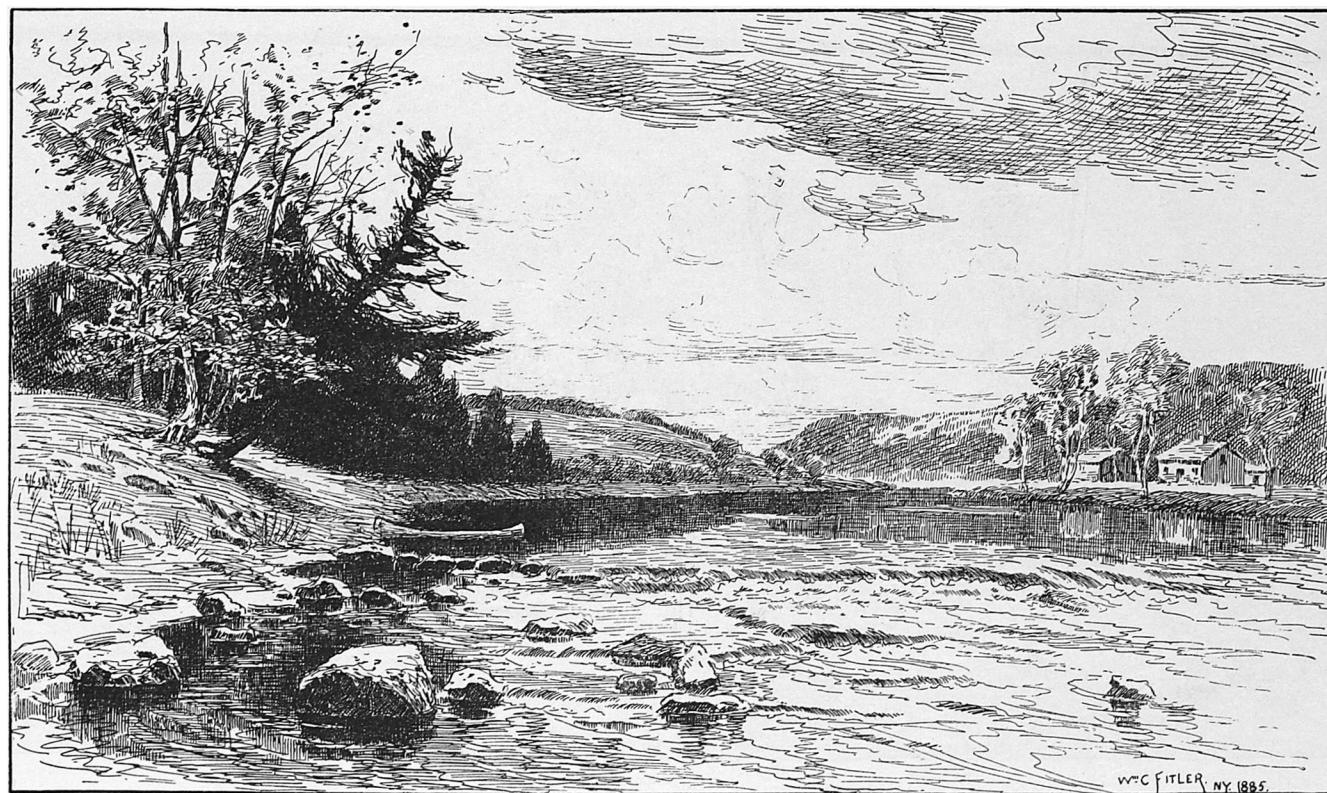
III. COLORS, SIZE AND PRIMING.

IN giving a list of colors, it will facilitate matters to accompany each with a

hint as to its character, so that its value may be clearly understood. The workman who knows his tools uses them best and easiest. Colors are almost all purchased dry. Some mix readily in water, but many have to be ground mechanically in order to expel the grit from which in their crude state they are liable to suffer. You can grind them yourself if you have a color-mill. All grinding must be done in water, to



"GUINEVERE." BY ALFRED FREDERICKS. IN THE PRIZE FUND EXHIBITION.



"AUTUMN ON THE HOUSATONIC." BY WILLIAM C. FITLER. IN THE PRIZE FUND EXHIBITION.

Rehearsal," by Charles X. Harris, shows an humble interior with a wretched monkey on a street organ, the

mix the colors well. Each should be mixed in a stockpot and so kept ready for use, just enough water being

used to make the pigment soft without being liquid. As the water evaporates from day to day, add enough to keep the color moist. If it is allowed to dry up and solidify, it will have to be ground again, and, moreover, will lose some of its brilliancy and strength.

It may be added, that the following list of colors does not include certain fancy tints sometimes used, for the reason that they are perilous to any one not experienced in their composition and application. Many of them produce such combinations and so change in drying, that they are dangerous even to experts, and others are so evanescent that they lose their brilliancy almost in a night.

In scene-painting, as in the making of pictures, white is the pigment most heavily drawn upon. It furnishes the body for most of the mixed tints. For your white procure the best gilder's whiting, as it is well washed and has more substance than the common sort, and less lime. Break up the large lumps in which it will be sold to you, and plunge it into your whiting tub in as much water as will soften it without making it thin. For brilliant touches in your work, use flake or zinc white, which can be got in lumps and crushed in water by a palette-knife, as it may be required for use. Flake white has more body than zinc white, but turns yellow very soon; so if you want your scene to last, you had better choose the latter. For all tints, in mixing which white is required, whiting is to be used. The others are only valuable for the finishing touches.

The yellows are important colors in scenic painting. Lemon chrome is a brilliant, light yellow and comes in lumps. Orange chrome is another lump color, deeper and richer in tone. Dutch pink is not a pink at all, but the most useful yellow in distemper painting. It has richness, and brilliancy as well, and mixes readily with any color. It must be ground in water for use. Light yellow ochre comes in powder, and only needs mixing with water. It is cheap

comes in stony lumps, but it is a fine rich golden yellow of great value in glazing, and is worth the trouble.

It is bought in pulp, ready for the stock-pot. Carmine paste is a powerful and magnificent color put up in the same way. It makes a superb glaze. Rose pink is a useful color; it comes in soft lumps, but it must be reduced to powder.

Brown lake is a good brown, which requires grinding. Burnt sienna is a fine color for glazing, but must be carefully ground. Vandyck brown is invaluable, being to the scenic what bitumen is to the easel artist. Raw and burnt umber are also of great value. All require careful grinding. Drop and blue black are probably equally good when properly ground. Lampblack must never be used; it is greasy in quality and does not mix well either with water or other colors.

The blues include indigo, German ultramarine, Prussian and azure blue, and blue verditer. The latter is good for night scenes; it comes in powder, but is very sandy and difficult to work with. All the blues, except German ultramarine, demand good grinding. Indigo, indeed, has to be broken up and soaked in boiling water before it can even be put through the mill.

There are four useful greens at the hand of the scenic painter: Paris and emerald green, and dark and light green lake. Emerald and Paris should only be used for brilliant touches. Dark green lake is a powerful color, and light green lake has the same general qualities, but is lighter. Both require grinding. Paris and emerald green come in powder and are readily mixed.

These colors will be found amply sufficient for the most elaborate and splendid scenic work. In preparing them let me advise you to have them well ground and mixed, so that they are thoroughly moistened. Keep a wooden or pasteboard lid over each stock-pot to preserve its contents from the dust. The handiest way to preserve your stock-pots is to have a rack of shelves made for them with

the name of each color painted on the space of the shelf it occupies. All confusion is thus avoided.



"THE APPROACHING STORM." BY HENRY MOSLER.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE PARIS SALON OF 1885.

The reds are as numerous as the yellows. Orange lead is a powder, very bright and powerful. Ver-

the name of each color painted on the space of the shelf it occupies. All confusion is thus avoided.



"CONSOLATION." BY HENRY M. ROSENBERG.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE PARIS SALON OF 1885.

and useful. Dark brown ochre is also a powder, and a useful one. Raw sienna requires careful grinding, for it

milion and Indian and Venetian red, all powders, are good colors. Damp lake is handy, for glazing especially.

Size is to distemper colors what oil is to those of the artist in oils. It is the medium which binds the dry parti-

cles of color together. Size is simply good glue, thinned down with water. The best way to test it is to dip your fingers in it, and, after pressing them together, try to separate them. If they stick together quickly the size is too strong; if they separate without resistance it is too weak. Strong size kills the colors it is mixed with, and weak size does not hold them together sufficiently, so that they brush off from the canvas like so much powder. A good proportion is one pint of glue to eight of water. This is allowing for the best glue, but as even what is called so varies in strength and quality, you must judge for yourself when you come to use it. The size employed in priming a canvas should be stronger than that with which you mingle your colors. The best way to prepare the size is to boil the glue, and mix it with as much water as will permit it to set like a jelly when it is cold. This gives a strong size which can be thinned down for use with water, in quantities to suit the demand.

Size and glue have an offensive odor in warm weather, especially when the cheaper quality of material is used. This can be obviated by the mixture of a few drops of carbolic acid with the size to prevent decomposition. Many scenic artists do not use glue at all in the preparation of size. They buy cuttings of hides from the tanneries where such waste material is abundant, and boil them down to a jelly which has all the essential qualities of glue. But where glue is accessible the results are not worth the trouble involved in the manufacture of this substitute, and the use of glue is, therefore, much to be preferred.

Having got your colors and mixed them, it is time to attend to the canvas to which they are to be applied. For the large scenes in theatres the heaviest kind is used, but this is not needed for smaller and less ponderous amateur work. Duck of medium weight, with a good close texture, will be found quite good enough. In place of canvas, for small scenes, stout unbleached calico may be used. This stuff comes in two-yard widths and will have to be sewed together, which is best done by hand.

Nail strips of wood against the wall or floor, so that you can tack the canvas to them and keep it from contact with the surface, to which the size, soaking through, would otherwise cause it to adhere. Then heat some strong size and apply it thoroughly with a large brush over the entire canvas. When this coat is dry, the fabric will be shrunk until it is as smooth as a wall and as hard as a panel.

It must then be primed with whiting mixed with size, and the face must be completely covered with the mixture so that no spot is left bare. The whiting, laid on with a large brush, gives a surface to work upon as pure and clean as a sheet of drawing-paper, and upon which your colors will dry equally. Do not hurry this part of your work. Old painters have a saying, that a well-primed scene is half done before the painting on it is begun, and a good working surface, I need hardly say, is indispensable for good work.

JOSEPH F. CLARE.

(To be continued.)

MR. EDWARDS'S PLAGIARISMS:

IT is with no slight regret that, after having singled out George Wharton Edwards as a young artist deserving of special recognition in this magazine, we find it our duty to denounce him as an unblushing plagiarist unworthy of public confidence. We do this now with no attempt to measure terms in the matter, for the offence is peculiarly aggravated.

In our April number, a subscriber in Canada called attention to the fact that the young man's drawing in

have overlooked the fact that he had dated it as sketched by him in the department of Manche. Our Canadian correspondent also intimated that the figure in Mr. Edwards's drawing from, as alleged, a picture he called "The Vagabonds," was taken from Adrien Moreau's figure of a girl in "Les Bohémiens" in the Salon of the same year. This accusation Mr. Edwards has denounced as a wilful falsehood. We reproduce herewith, reduced to the same scale, the latter's drawing in the February number of *The Art Amateur* and M. Moreau's drawing in Dumas's Catalogue of the Salon of '81 (vide

page 237), and the reader will judge who tells the wilful falsehood. He will notice that not only has Mr. Edwards stolen the figure of the tambourine-player, but, excepting the dog and the tree, everything else in his drawing. As to the water-color picture from which the latter is alleged to have been taken, we do not believe that it was ever painted. We asked Mr. Edwards, we remember, when looking at the drawing, where the picture was; and he replied that he had lost it in some unaccountable way. When a friend to whom he told the story that he had borrowed his duplicate of M. Guillou's "La Pêche à la Ligne" from an open-air photograph advised him to produce the photograph, he found that he had lost that, too!

Last month we published the additional charge against Mr. Edwards that his water-color picture, "The Ferryman's Daughter," was stolen from William Stott's Salon

picture, "Le Passeur." The latter will be found in Dumas's illustrated Catalogue for 1882. We do not reproduce it, because there is no drawing extant of Mr. Edwards's slight adaptation with which to compare it.

After these discoveries and the more than strong *suspicion* that the young man's picture in the recent National Academy Exhibition was borrowed from one by

the late Ulysse Butin, we began to suspect that the clever double-page drawing "Putting Off," contributed to *The Art Amateur* in February, in all probability was also borrowed. This impression was strengthened by the recollection that, in reproducing the composition in water-colors for the exhibition at the Academy in February, the whole spirit of the work was lost: instead of pushing the boat, the fisherman was simply leaning against it. We looked through our Salon Catalogues for the original of this figure, and it was not long before it was found in M. Haquette's "Un Battelage," exhibited in 1882, the drawing of which is reproduced

herewith. The man in the foreground and the position of the boat, it will be seen by comparison with the Edwards drawing in *The Art Amateur* for February, are identical. In the original, however, instead of the shadowy seated figure in the bow we have a sturdy woman, with a pole, vigorously assisting in the "putting off."

What more need be said? This young man is convicted not only of such systematic plagiarism that his work hereafter will never be free from suspicion; but, what is even worse, he has deliberately added falsehood to the offence, and to save himself has tried to compro-



"THE VAGABONDS." BY GEO. WHARTON EDWARDS.

FROM THE ART AMATEUR FOR FEBRUARY, 1885.



"THE BOHEMIANS." BY ADRIEN MOREAU.

FROM DUMAS'S SALON CATALOGUE FOR 1881.

plemented this by giving fac-similes, reduced to the same scale, of the drawing by the accused and that by M. Guillou in Dumas's Catalogue of the Salon of '81, and remarking that "one or the other of these artists is evidently an inexcusable plagiarist." To this Mr. Edwards made no reply to us, but he excused himself to several persons outside on the plea that he took the composition from an open-air photograph bought in Paris and that M. Guillou must have done the same thing, and that it was the latter and not he who had changed the sex of the principal figure. He seemed to